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*Allgemeine Psychologie*, von PAUL NATORP. N. G. Elwert, Marburg, 1904. pp. 63.

This professor of philosophy has favored us with an epitome of his own course of lectures designed, perhaps, primarily for his own students. He begins after the manner of his school with consciousness and the ego and its object, the division of phenomena into physical and psychic, and then discusses a few physiological conceptions like the nervous system, sense organs, etc., passes thence to the concepts, first time and space, after which he discusses association, apperception, attention, and finally ideas. He is in general true to the Herbartian compositions colored, however, by Lotze and Kant.

*The Direction of Hair in Animals and Man*, by WALTER KIDD. A. & C. Black, London, 1903. pp. 154.

The author seeks to co-ordinate the scattered facts of the direction of hair in the lower animals and man, to interpret most of them upon mechanical principles, and also to supply an answer to the question whether acquired characters can be inherited. He shows in general that the hair streams grow along lines of least resistance, gravity being a rather dominant factor. The author believes that he has demonstrated the fallacy of Weismannism by his studies. Next to gravity underlying and divergent muscular traction and pressure and lines of least resistance are the author's principles of explanation. That the author has explained his facts adequately no one, perhaps not himself, would claim, and it is we think, no less evident that he has been diverted into criticisms of Weismann which mar the unity of his work.

*Das Leben im Weltall*, von LUDWIG ZEHNDER. J. C. B. Mohr, Tübingen, 1904. pp. 125.

This Professor of Physics in the University of München discusses atomism in general and its relations to ether, heat, sound and light. The second part is devoted to the building up of bodies, aggregate states, molecules, assimilation, fistella and adaptation. The author then treats the methods of life beginning with the simplest, including differentiation, plants and animals, psychic life, races and states. Lastly, the structure of the world, planet systems, comets and eternal circulation, somewhat in the sense of Plato's aeon theory, is discussed.

*Die Gesichtspunkte und die Tatsachen der psychophysischen Methodik*, von G. E. MUELLER. J. F. Bergmann, Wiesbaden, 1904. pp. 244.

We have here a masterly and perhaps almost epoch-making work, which is also most timely. We regret that our limitations prevent us from giving a more extended account. We can only name a few of the general topics treated to show the scope of the work. Judgments of various forms in experimental processes are first considered, and the necessity of absolute conscientiousness as well as of subjective and objective confirmation. The danger of half scientific processes is well stated. The choice of D's (= differences) and their series is dwelt upon. In the next chapter the determinations of thresholds and their variability are treated with various formulæ and their use, together with elimination of errors, fractioning, absolute and differential thresholds. The relation between S and h is given considerable attention. Next comes the element of absolute impression and all that it implies in the field of the various senses, especially in time; then the modes of treating the judgment numbers, the studies of distraction, average error, limitation, equivalent stimuli, differentiation, etc.

*Die Nachahmung und ihre Bedeutung für Psychologie und Völkerkunde*, von P. BECK. Hermann Haacke, Leipzig, 1904. pp. 173.

A serious treatise with no index, not even that of chapters, with no italics, no summaries, is, we believe, unless it has peculiar merit, destined to obscurity. There is no way to get into a book like this. To be sure some sections are headed perception, language, imitation, reason, kultus, morality, science. We believe that a book which must be read through before it can be understood what field it covers is doomed to oblivion. We have not time to give a hard day or two's work to find out whether this book is very good or very bad. It seems to be more philosophical than scientific.

*La Vision*, par J. P. NUEL. (Bibliothèque internationale de psychologie expérimentale, normale et pathologique.) Octave Doin, Paris, 1904. pp. 376.

The writer attempts to summarize the researches of the last few years in this field. The first part discusses vision in animals. The second part, beginning with page 115, treats visions in man. The work does not pretend to be a pioneer work, but is a good summary of the field included, with a bibliography brought up to date. It is well provided with indexes.

*Die stammesgeschichtliche Entstehung des Bienenstaates sowie Beiträge zur Lebensweise der solitären u. sozialen Bienen* (Hummeln, Meliponinen, etc.), von H. VON BUTTEL-REEFEN. G. Thieme, Leipzig, 1903. pp. 138.

This distinguished author has here expanded a lecture, originally given in 1902, into a little volume in which he describes the methods of animal psychology, the conceptions of instinct, reiterates his views that bees and wasps are not automata. The natural history of the bee the author traces back to several forms of insect ancestry which burrowed and laid their eggs in single holes in the ground. Sometimes these insects were solitary. Later their burrows were somewhat grouped together either in vertical, spiral or other forms. Burrows with two or three branches, nests like those of many ants honeycombed with passages, mud wasps that dig a group of holes together, bumble bees and their well known nests—all these are stages toward the development of the hive and honeycomb. In the second part, entitled Physiology without Biology, the author returns to his controversy with Bethe, and in the end collects a valuable literature of one hundred and ninety-nine titles.

*Die Elemente der Musikalischen Ästhetik*, von HUGO RIEMANN. W. Spemann, Berlin, 1900. pp. 237.

This work, by a Leipzig docent who is an expert in music, discusses art and music in general, then takes up pitch, timbre, dynamics, the roots of art, scale and harmony, dissonance, tonality, rhythm, motive, imitation, contrast and tone painting.

*Grundzüge der allgemeinen Ästhetik*, von STEPHAN WITASEK. Johann A. Barth, Leipzig, 1904. pp. 410.

This book is the unified product of many contributions of its writer to this subject. He first discusses the problem and methods of aesthetics, its material point of view, and then surveys æsthetic facts, objects, chief types, the state of the subject, the nature of æsthetic enjoyment, pseudo æsthetic factors of enjoyment, the explanation of them, the æsthetic norm, etc., and from this standpoint undertakes to define and describe true art.